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Simone Müller

A Young Lady's Longing for a Lost Past

A Chronotopic Analysis of the Medieval Memoir 'Utatane' ('Fitful Slumbers')[1]

Abstract. This article analyzes temporalities in medieval Japanese women's literature by example of the memoir 'Utatane' ('Fitful Slumbers') from the thirteenth century. By using time theories as well as parameters of gender narratology, I argue that the description of an unhappy love affair in 'Utatane' discloses a conflict between the protagonist's individual life design (nootemporality) and conventional and gendered life schemes (sociotemporality); the narrative manifests a clash between open and closed time. The literary expression of this conflict serves as a means to address discontent with social structures at the time and to articulate nostalgia, manifesting the work's overall sense of time that may be defined as 'self-contemplating time.' The narrative's central theme of lost love may be read as a political-erotic allegory for the medieval court aristocracy's loss of power.

> [...] waiting for the moonlight [...] I slid open the door as usual and gazed out. But the lonely scene of the dew in the now desolate autumn garden [...] only seemed to renew my sorrow. I [...] considered for a while what had happened and what would become of me. ('Utatane,' trans. Wallace, p. 399)

1. Introduction

Japanese medieval court literature shows a clear interest in issues of time, notably in notions of ephemerality. This concern reflects aesthetic worldviews and Buddhist concepts of temporality as well as the political

and social environment at the time; at the end of the twelfth century, power shifted from the court nobility located at Heiankyō 平安京, today's Kyōto, to a warrior regime, the so-called *bakufu* 幕府 ('tent government'), in the eastern coastal town of Kamakura. This politically turbulent transformation into a feudal, patriarchal system had a far-reaching impact on the economic and social position of courtiers and was accompanied by changes in the awareness of time that were characterized both by a sense of deterioration and decline and by an increase in its economization. The insecurity incited courtiers to reflect on their situation and on life itself, which can be observed in their aesthetical writings. Kamakura thus became "a society of questions" (Souyri 2001, p. 65). In literary production we can observe a general trend from a pessimistic and contemplative attitude that finds expression in deploring impermanence (Ienaga 1969, p. 186; Kanemoto 1977, pp. 11–15) and yearning for the pure land of Buddha Amitābha (Amida-butsu 阿弥陀仏) in a future yet to come (Hirano 1969, p. 54; Hirano 1984, pp. 13, 28) toward an affirmative appreciation of the fleeting moment and an internalization of time by freezing it in an imagined world of beauty (Kanemoto 1977; Nagafuji 1984; Hirano 1984; Satō 2005, pp. 118–123). Literary expression of temporality became a tool to encrypt dissatisfaction and encode social criticism.

It is notably narrative that appears to be intrinsically temporal, as time is "a universal feature of narrative" (Currie 2007, p. 2). H. Porter Abbott defines narrative as "the principal way in which our species organizes its understanding of time" (Abbott 2002, p. 3; quoted in Huisman 2013, p. 49). For Paul Ricoeur, narrativity and temporality are reciprocal, as he understands "temporality to be that structure of existence that reaches language in narrativity and narrativity to be the language structure that has temporality as its ultimate referent" (Ricoeur 2002, p. 35). It comes as no wonder then, that time constitutes an essential category of narratology, both traditional and postclassical. Moreover, since narratives are retrospective processes by which events and the actions of one or several per-

sons are given meaning, they are more than a mere retelling of the life actions of a person as they were directly experienced. They rather represent the meaning of these experiences from the present perspective of the respective person or narrator, reconstructing past events by way of a figurative configuration of meaningful and culturally available plots (Polkinghorne 1998, p. 24). The analysis of temporality in literary expression may thus help to decode an individual's attitude towards his/her society and gendered conventions.

In the following, I shall analyze gendered literary representations of medieval Japanese notions of time by the example of 'Utatane' うたたね ('Fitful Slumbers'), a thirteenth-century memoir describing the unhappy love affair of a young lady-in-waiting with a courtier of higher standing and her efforts to get over her lover and regain her autonomy. 'Utatane' is particularly well-suited as a case study for the narrative expression of temporality in medieval Japan. It prototypically represents the worldviews and temporal sensations of the female court in the thirteenth century, which were characterized by a longing for the past, a fear of the future and an unsatisfactory present. While 'Utatane' seems at first sight to be purely subjective and aesthetic prose, the work reveals itself as addressing various social issues. It supplies a fascinating testimony of the intellectual activity of a woman in premodern Japan.

The main questions I shall probe are: which temporal sensations are expressed in 'Utatane' and how do these sensations disclose a conflict between the protagonist's personal life design and conventional and gendered life schemes of the time? In order to answer these questions, I will use a combination of literary time theories and gender-narratological parameters. J.T. Fraser's (1978[2]) hierarchical theory of time, notably his category of nootemporality[3], i.e. the *umwelt* of individual human beings, and that of sociotemporality, the *umwelt* of human societies' imposing their rhythms and agendas on individuals, has been helpful in these regards. They constitute the two main areas of conflict in which the protag-

onist in the *Utatane* acts, i.e. "the stage upon which [the protagonist's] drama is played" (Fraser 2007, p. 180). Another helpful approach is Bakhtin's theory of chronotope (1981), a formally constitutive category of literature that describes the connectedness and generic significance of time and space in literary expression. Directly related to Bakhtin's theory are four extreme forms of chronotopic experiences (images of affection) formulated by Bart Keunen (2010). Keunen's model helps to specify temporal conflicts by showing the degree of temporal acceleration and spatial saturation at work. Gary Saul Morson's (1994) concept of temporal shadowing, also inspired by Bakhtin, provides an additional tool that illuminates the degree of open (undetermined) and closed (determined) time in the narrative. Parameters of gender narratology give an insight into gendered concepts of temporality and disclose genre-specific temporal expressions, mentalities and worldviews (Warhol 1989, pp. 4–5).[4]

By applying these approaches, I shall show that by describing an unhappy love affair 'Utatane' exposes a conflict between noo- and sociotemporality that corresponds to one between open and closed time, thus disclosing that in medieval Japan we find notions of self-determined life designs. I argue that this temporal conflict is a means to express dissatisfaction with gendered and conventional life schemes and to encode nostalgia for the court culture of the Heian period (794–1185) in the tradition of medieval court narratives (*chūsei ōchō monogatari* 中世王朝物語). I therefore employ narratology as a "heuristic tool" that is used in conjunction with other theories, thus rendering narrative analysis into an activity of "cultural analysis" (Brockmeyer/Carbaugh 2001, p. 5).

2. Generic Context: Major Chronotopes in Memoirs of Japanese Court Ladies

An indispensable source for the investigation of time perception in medieval Japan are memoirs of court ladies of the Heian and Kamakura (1185–1333) periods, which since the 1920s are known under the term *joryū*

nikki bungaku 女流日記文学 ('women's diary literature') (e.g. Schamoni 2003, p. 76; Suzuki 2000, p. 71). They deal with private affairs—usually love relationships and life at the imperial court. While we may trace differences, depending on the work's date of origin, the author's social environment and her position at court (Wakita 1999; Imazeki 1990, p. 136; Tonomura [et al.] 1999; Kurushima 2004; Goto 2006), common features can be identified and defined generically by way of chronotopes.

As early as the 1930s, Bakhtin has developed his ground-breaking concept of the chronotope as an analytical tool for the study of narrative. According to Bakhtin, chronotopes—motifs that show a condensed interrelation between time and space—serve as the central organizers of the principal events in a novel, giving a work its "artistic unity" (Bakhtin 1981, p. 243). They are the main generators of narrative action and may therefore be defined as the very 'knots' in which identity building and hidden layers of desires culminate.

Bakhtin distinguishes between 'major' or 'generic' and 'minor' or 'motivic' chronotopes. Generic chronotopes are equated with the worldview of a text, "the place where the knots of narrative are tied and untied" (Bakhtin 1981, p. 250), while a motivic chronotope is understood as a "condensed reminder of the kind of time and space that typically functions" in a text (Morson/Emerson 1990, p. 374). Each implies a specific temporal experience, shedding light on the relationship between literature and the "culture of a given epoch," especially their "lower" and "deep currents" (Bakhtin 2002, pp. 2–3).

A major generic chronotope of Japanese court ladies' memoirs is 'everyday time.' Notably in dairies written by female aristocrats living at their families' homes, time is often felt to be repetitious, cyclical, determined and unfulfilled. As a secondary generic chronotope we may define *sōshitsu* 喪失, or 'loss' directed at nostalgia for an irretrievable past (Imazeki 1990, p. 142; Takahashi 1991). The most specific experience of loss—besides the death of a beloved—is that of love. Literary expression of ennui and loss

powerfully represents the social marginalization of court ladies: women of the nobility, as a rule, did not act in public, but spent most of their lives sequestered in their chambers behind bamboo blinds (*misu* 御簾), only leaving on specific occasions such as ceremonies or temple visits. They were constrained to wait passively for the visits of their partners (Yamanaka 1966; Akiyama 1988).[5] Therefore, many court diaries describe the lives of their protagonists as archetypal arenas of prolonged periods of *tsurezure* つれづれ, or idleness and ennui (Shimizu 1987, pp. 211–233; Tsumoto 2001). This found expression in the literary figure of the *matsu onna* 待つ女 ('waiting woman'), which may be identified as a subsidiary generic chronotope in memoirs of Japanese court ladies.

The literary staging of loss and unfulfillment also exhibits preexisting literary conventions: the topos of the waiting woman originated in *guiyanshi* 閨怨詩, Chinese boudoir poetry, mostly written by male court officials, that addresses love affairs from the point of view of neglected court ladies waiting in vain in their boudoirs for their lovers (Miao 1978). During the late Six Dynasties period (420–589), this motif was used as a political-erotic allegory for the ruler-official relationship, or as the encrypted complaint of a courtier who had lost the emperor's favor. The figure of the waiting court lady found its way into Japanese poetry in the eighth century and soon also into women's memoirs, eventually becoming the aesthetic ideal of femininity *par excellence* (Walker 1977; Raud 1999; Sarra 1999; Müller 2004). The topos of waiting fulfilled specific purposes in the lyrical role-playing game between lovers in exchange poems: complaints about night-long waiting were used to flirt with a partner, to provoke compassion and evoke visits. In a society that was characterized by patriarchal structures, the staging of weakness was a means to stabilize relationships, which formed the basis of economic security (Wakita 1999, p. 83). On the other hand, the topos is also a metaphor for the ephemerality of love and life, expressing a highly aestheticized complaint about

experiences of transitoriness, with the aim of awakening empathy in the reader concerning the ultimate finiteness of being.

Loss and waiting are expressed by way of extensive self-contemplation (*jishō* 自照; *jiko hanshō* 自己反照; *jiko kanshō* 自己観照), which may be defined as the overall temporal sensation of Japanese court ladies' memoirs (Hagitani 1970, pp. 485–486; Miyazaki 1972, p. 11; Imazeki 1990, p. 139). According to Ishida (1959, p. 3), self-reflective tendencies increase in the literature of the Kamakura period. He attributes this to the era's political struggles. From a gender-narratological perspective it may be argued that self-contemplation provides female "experiences of reality" (Allrath/Surkamp 2004, p. 172). While expressing social insecurity and attesting to a gendered marginalization of court women, introspection also counteracts the marginalization of the female worlds of experience by developing self-consciousness, thus nurturing a refusal of the social roles that were generally regarded as desirable (ibid., p. 171; Schamoni 2003, p. 79). Inner monologues also allow glimpses into alternative although not actualized "simultaneities of times" through the use of 'sideshadowings'[6] (Morson 1998, p. 602), thus encoding social criticism and providing notions of more open time. The generic chronotopes of Japanese court ladies' memoirs are schematized in Fig. 1.

Generic Chronotope	**Temporal Direction**
Everyday time	Present (unfulfillment in the present)
Secondary Generic Chronotopes	
Loss (*sōshitsu*)	Past (fulfillment in the past)
Waiting (*matsu*)	Future (fulfillment in the future)
Overall Sense of Time	
Time of self-contemplation (*jishō*)	Past, present, future

Figure 1 Generic (major) chronotopes and sense of time in memoirs of court ladies

At this point, we may conclude that the generic chronotopes in memoirs of Japanese court ladies reveal a tension between personal desire (nootemporality) and socially and gendered determined life schemes (sociotemporality) that do not allow the realization of these personal desires (Fraser 2007, p. 180). By the example of 'Utatane' it will now be demonstrated how minor chronotopes are literarily navigated to express this conflict.

3. Temporalities at Odds: Minor Chronotopes in 'Utatane'

3.1 Content and Spatiotemporal Structure of 'Utatane'

Both the authorship and the date of origin of 'Utatane' are controversial for reasons that have been discussed in detail elsewhere.[7] In general, 'Utatane' is read as an early work of the lady-in-waiting Ankamon'in no Shijō 安嘉門院四条 (1226?–1283),[8] better known under her later name Abutsu-ni 阿仏尼 ('Nun Abutsu'): she is said to have written the work after an unhappy love affair. However, as Wallace (1988, p. 397) and Imazeki (2002, p. 27) have pointed out, 'Utatane' may well be a work of fiction, an attempt to master the conventional literary style of an account of a courtly love affair. Tabuchi (2009, pp. 43–44) also draws parallels to the so-called *chūsei ōchō monogatari*, medieval tales that recount love stories at the Heian court. Thus, we cannot rule out the possibility that the work may have been written at a later stage of Abutsu-ni's life.

'Utatane' describes, mainly in chronological order, the hapless love of a young woman for a man of apparently higher standing who, after a short liaison, loses interest in her, rendering her a waiting woman. This basic plot is interwoven with two major journeys that figure the heroine's endeavors to overcome her yearning for her lover and to imbue her life with self-determination: the attempt to become a nun in a temple and a stay at the provincial estate of her stepfather. Both end with a return to the capital. There the story concludes with the protagonist's realization that she

must accept her situation, as well as with anxious thoughts about her future.

'Utatane' does not contain any dates, but the seasons inform us that the time of the narrative is roughly equivalent to two years, beginning in spring and ending in winter of the following year. This is an analogy to the course of courtly love as expressed in the arrangement of love poems in imperial anthologies (Konishi 1958; Matsuda 1980; Müller 2014), typically beginning with the man's courting in spring and ending with separation in winter, leaving the court lady with disillusionment and the simultaneous recognition of the transience of love and all earthly phenomena. Experiential time in 'Utatane' is therefore closely related to feelings of ephemerality and loss that are metaphorized by natural phenomena such as changing seasons. The chronology is ruptured by an anachrony: the narrative begins in a temporally unspecified autumn with a prolepsis in which the end of the love story is anticipated, followed by a short paragraph in which the course of the love story is retrospectively summarized, thus constituting the love relationship as a nostalgically recalled event of bygone days. Through this anachrony the temporal course of action differs from the characteristic chronology of male diaries (see also Kilian 2004, p. 74).

The spatiotemporal structural units of 'Utatane' (see Nagasaki 1990, pp. 155–156; Watanabe 1990, p. 169) can be assigned to narrative sequences (Adam 2005 p. 54) as follows: the scene after the prolepsis describes the initial situation, in which the liaison is addressed. In part two, the complicating situation (*mise en intrigue*) unfolds, namely, the man's lack of visits and his growing indifference. In the main part, the protagonist's actions to resolve the problem by way of two journeys are developed. The story's resolution is the heroine's return to the capital and the final situation is her insight into the irrefutable transience of all worldly things (Fig. 2).

Season (Time)	Location (Space)	Main Plot Elements	Narrative Sequences
autumn (unspecified)	boudoir (capital)	prologue: retrospection of love affair	*prolepsis*
spring to summer	boudoir (capital)	love affair	*initial situation*
autumn	boudoir (capital)	infrequent visits of the lover; last visit of the lover	*complication*
winter to the end of the following year	boudoir (capital) road to temple temple in Nishiyama road to Tōtomi Tōtōmi (province)	resolution to take the tonsure journey to temple in Nishiyama sojourn at temple in Nishiyama journey to Tōtōmi sojourn in Tōtōmi	*action*
end of the year (winter)	road to capital	return to capital	*resolution*
end of the year (winter)	boudoir (capital)	epilogue: resignation; acceptance; insight; self-revelation	*final situation*

Figure 2 Spatiotemporal narrative sequences of 'Utatane'

'Utatane' thus has a well-designed narrative structure, with synthesizing irreversible time sequences that connect past, present and future to a transforming movement (see also Keunen 2010, p. 47). The work's narrative structure, characterized by the three temporal elements of initiation, execution and completion (cf. Steineck 2017, p. 30), points toward a segmented, linear time (cf. Maki 2003). The protagonist's return to the point of departure (as well as the temporal arrangement in the form of a two-year cycle) involves circular as well as cyclical time patterns, exhibiting an exciting combination of different temporalities.

3.2 Chronotopes in 'Utatane': Nootemporality *versus* Sociotemporality

The narrative's spatiotemporal structure is literarily navigated by minor or motivic chronotopes and temporal shadowings (indications of possible but unrealized realities as well as future outcomes) that show the protagonist's desires and individual development as well as the social and mental restrictions that prevent her from realizing her life designs.

Bart Keunen (2010, pp. 43–44) has formulated four 'poles' of chronotopic experiences ('images of affection') within which the human experience of time and space oscillates. On the spatial axis, the situation is either static or empty, with little new information presented; or the situation is saturated, with new stimuli presented. On the temporal axis, the observing consciousness, i.e. the focalizer, either slows down the processing of information or accelerates it by reacting in an alert way to new information. These temporal processes are related to how consciousness deals with memory and anticipation. A consciousness that slows down changes holds expectations concerning the outside world through prior knowledge present in memory, while an accelerated consciousness awaits new information without using memory or fostering expectations (ibid., p. 43). Keunen systematizes Bakhtin's five minor chronotopes (from 'Forms of Time and of the Chronotope in the Novel,' 1937–1938, trans. 1981) into oppositional pairs on the basis of contrasts in the quality of experience: the chronotope of the provincial town (= slowed-down/empty) is diametrically opposed to both the chronotope of the encounter (or the chronotope of the road) and that of the salon (= accelerated/saturated). The chronotope of the threshold (= slowed-down/saturated), on the other hand, is opposed to the chronotope of the gothic castle (= accelerated/empty) (Fig. 3).

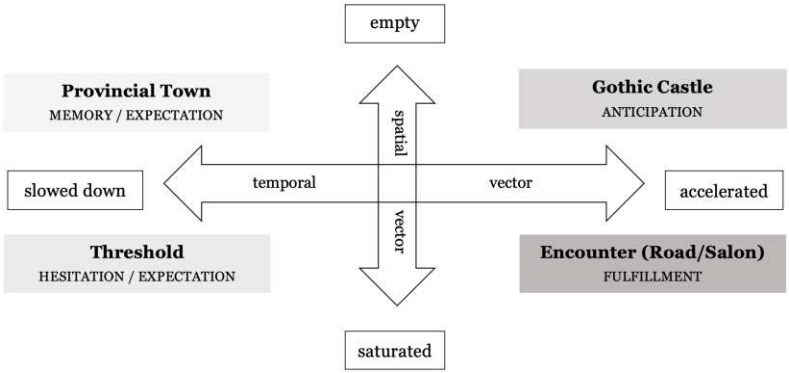

Figure 3 Spatiotemporal (chronotopic) experiences in the Western novel according to Bart Keunen

This scheme can be adapted to the minor chronotopes and the levels of socio- and nootemporality of 'Utatane' (Fig. 4).

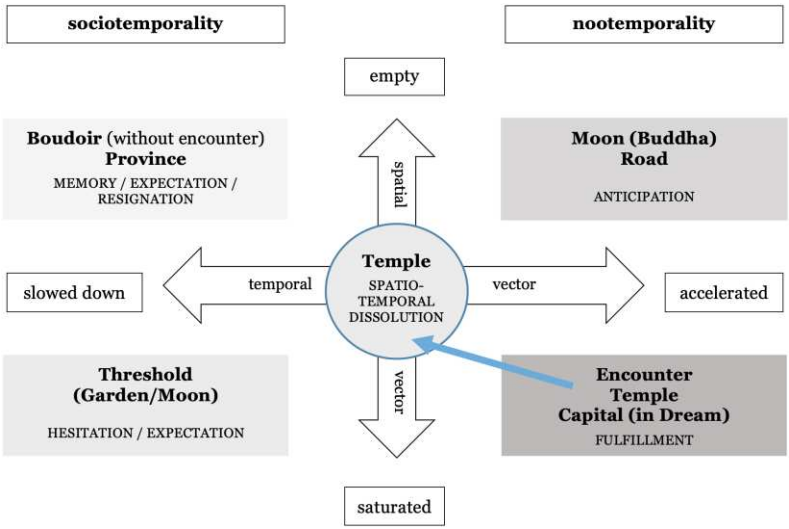

Figure 4 Spatiotemporal (chronotopic) experiences in 'Utatane'

Boudoir and Encounter: Slowed-Down/Empty vs. Accelerated/Saturated Time and Space

The narrative starts in the protagonist's boudoir at an estate in Kitayama 北山 in the outer quarters of the capital—symbolically stressing her social isolation. We find the heroine in solitary conversation with herself:

もの思ふことの慰むにはあらねども、寝ぬ夜の友と慣らひにける月 (1) の光待ち出でぬれば、例の妻戸押し開けて、たゞ一人見出だしたる、荒れたる庭の秋の露、かこち顔なる虫の音も、物ごとに心を痛ましむるつまととなりければ、心に乱れ落つる涙をおさへて、とばかり来し方行く先を思ひ続くるに、さもあさましく果無なかりける契りの程を、など、かくしも思ひ入れけんと、我心のみぞ、返す〳〵恨めしかりける。

夢うつゝ (2) とも分きがたかりし宵の間より、関守のうち寝る (3) 程をだに、いたくもたどらずなりにしにや。打ちきる夢の通ひ路は、一夜ばかりの途絶えもあるまじきやうに慣らひにけるを、さるは、月草のあだなる色を (4)、かねて知らぬにしもあらざりしかど、いかに移りいかに染めける心にか、さもうちつけにあやにくなりし心迷ひには、「伏し柴の」(5) とだに思ひ知らざりけり。

やう〳〵色づきぬ。秋の風 (6) の憂き身に知らるる心ぞ、うたてく悲しきものなりけるを、をのづから頼むる宵は、ありしにもあらず、うち過ぐる鐘の響きをつく〳〵と聞き臥したるも、生ける心地だにせねば、げに今さらに「鳥はものかは」(7) とぞ思ひ知られける。('Utatane,' SNKBT 51: 158–159; emphasis added)

I'm sure it did no good to think back about our affair so incessantly. Yet waiting for the moonlight (1)[9] that I had made my friend on sleepless nights, I slid open the door as usual and gazed out. But the lonely scene of the dew in the now desolate autumn garden and the doleful sound of insects only seemed to renew my sorrow. I held back bitter tears and considered for a while what had happened and what would become of me. I felt nothing but resentment[10] as I thought obsessively about the wretched, meaningless affair.

After our first night together, a night that then seemed more a dream than reality (2),[11] he often didn't even bother to wait for the night watchman to doze off (3).[12] And so I expected an unbroken string of nights dreaming with him. It wasn't that I hadn't already learned that a man's inconstancy is like the easily fading dye made from the dayflower (4), but my heart had gone out to his, and his had dyed into mine. It was a time of careless and unfortunate

> confusion. Just as in the poem "I expected it," (5) I didn't realize how painful losing him could be.
>
> The trees had begun to turn color, and my heart felt sad in the cold autumn wind (6). Even on nights when he asked me to wait for him, it wasn't now like it had been before. I lay in bed, acutely aware of the striking of the bell that marked the passing hours, feeling as if I were dead. It was then that I learned the pain of waiting through the night described in the poem, "If he does not come." (7) Although our secret meetings [lit. dream feelings, sm] hadn't ended completely, they were now different from before. Even though various things were coming between us, I didn't recognize the change right away. Such, I suppose, are the ways of an affair. ('Utatane,' trans. Wallace, pp. 399–400; emphasis added)

The scene exemplifies the protagonist's state of mind as well as her time awareness, characterized by nostalgia, an unfulfilled present and a fear of the future (Imazeki 2002, p. 26; Imazeki 2005, pp. 146–147). The conflict between her noo- and sociotemporality is spatially semanticized by her gaze out of her boudoir, figuring a longing for self-determination and liberation (cf. Würzbach 2004, p. 54), the waiting for the moonlight, figuring a longing for Buddhist enlightenment, and by her confinement in her chambers, the futile waiting for her lover on sleepless nights, the garden's desolation, the autumnal setting, the dew and the bitter sound of the insects, figuring determinism, transitoriness and unfulfillment.

This restricted space of action is directly connected to the static topoi of pondering (about the past) and waiting (for the future), thus connecting to memory and expectation. The boudoir in 'Utatane' and many other medieval memoirs—similar to the provincial town in the modern realist novel (Bakhtin 1981, p. 248)—stands for the protagonist's social constraints and is characterized by monotonous and "cyclical everyday time" (Bakhtin 1981, p. 247), deceleration and emptiness that is subjectively experienced as a feeling of melancholy and ennui. The protagonist's experience of slowed-down time and empty space manifests itself, *inter alia*, through the frequent use of iteratives ("sleepless nights, [...] as usual") as well as static verbs such as *matsu* ('wait'), *miru* ('see') or *nagamu* ('stare'), from

which the noun *nagame* 眺め ('long gaze' or 'idly musing about things while gazing at some object') derives. *Nagame* 長雨 can also mean 'long rain' and thus allows for wordplay.

Nostalgia is highlighted by extensive allusions to earlier texts (underlined and numbered in the quotation above) such as classical tales and poems (Watanabe 1989, pp. 148–158; Murata 1994; Laffin 2013, pp. 67–78) as well as by the use of old expressions (*kotengo* 古典語) of the Heian period (Wallace 1988, p. 393; Watanabe 1989, p. 139; Shimauchi 1994; Wakabayashi 1998). Particularly in scenes where encounters with or yearnings for the beloved are described, the allusions to classics are abundant (Watanabe 1989, p. 140; Wallace 1988, p. 394) and may be interpreted as equative sequences, which Huisman (2013, pp. 62, 68) allocates to the 'sociotemporal narrative form' of the epic characteristic of ancient and medieval literature. While these allusions and expressions underline the protagonist's longing for her unfaithful lover, they are also a means to evoke a nostalgia for the Heian period's court culture that became known under the term *miyabi* 雅 (Nagafuji 1984, pp. 51–65).

The protagonist's slowed-down and nostalgic emotionality is contrasted to her biotemporality—the inexorable passing of time announced by the bells also signals the advance of biological time and loss of beauty—while her biographical time is blocked. Her decelerated time awareness is also contrasted with the accelerated and saturated experience of time and space during encounters with her lover. Only then does the boudoir turn into a place where time is experienced as fulfilled and consciousness becomes agitated, losing itself in a "world of difference" (Keunen 2010, p. 44). Typical of this experience is "a higher degree of intensity in emotions and values" (Bakhtin 1981, p. 243). This experiential fulfillment is linked to the chronotope of the dream throughout the narrative. As a rule, in scenes with her lover the protagonist falls into a state of uncontrolled and dreamlike confusion. This is most pronounced in the following passage:

例の人知れず中道近き空にだにたど／＼しき夕闇に、契り違へぬしるべばかりにて、尽きせず夢の心地するにも、[...] あか月にもなりぬ。枕に近き鐘の音も、たゞ今の命を限る心地して、我にもあらず起き別れにし袖の露、いとゞかこちがましくて、「君や来し」と思ひわかれぬ中道に、例の頼もし人にてすべり出ぬるも、返す／＼夢の心地なんしける。('Utatane,' SNKBT 51: 160–161)

The secret way he always took to come to my house was not long, but he did not arrive until late; it was as if he had come merely to keep his promise. Still, I was so happy that I felt I was in a dream from which I need never awake. [...] At dawn the nearby bell sounded as if tolling the end of my life, and I was beside myself as he rose from bed to leave. My sleeves were wet with dew, and I felt even greater resentment than before. Like any careful lover, he slipped stealthily out along the path from which I fancied he had perhaps never come. I could not help feeling it had been but a dream. ('Utatane,' trans. Wallace, p. 401)

As it exemplifies the interconnection of time and space, the dream is one of the most effective chronotopes in literature (cf. May 2006, p. 179). In classical Japanese literature, dreams fulfill manifold functions: they can foreshadow future events, thus rupturing the linearity of empirical time as an organizing principle; they can manifest (in Freudian terms) the recurrence of the suppressed by way of condensation and displacement (ibid., p. 180); or they can be used rhetorically, giving glimpses of alternative but unrealized presents (Morson 1998, p. 602). Moreover, the dream is used as a metaphor of yearning, of love confusion, of sexual intercourse and the unreality and ephemerality of life and love. In medieval literature, the motif is closely related to Buddhist concepts of transitoriness and the illusory nature of being. All these nuances are exhibited in 'Utatane.' In encounters with the lover, as in the scene above, the motif is used metaphorically to stress the protagonist's saturated and agitated experiential time and space; when encountering the beloved, she is filled with dream-like excitement. Later in the narrative, as will be demonstrated below, the

motif is used as a metaphor for the ephemerality of love and as a substitute sphere for the fulfillment of yearning.[13]

In the quotation above, the conflict between noo- and sociotemporality becomes most pronounced: the lover appears secretly, late at night, indicating his higher rank and desire to keep the liaison secret, but despite the sociotemporal connotations of the manner of his visit the protagonist experiences accelerated and fulfilled nootemporality by finding herself in a dreamlike state. The bells from a nearby temple that announce the daybreak—lovers had to part before daybreak, *per* social convention—mark a return to sociotemporality, to an everyday life that is empty, determined, circular and filled with boredom. The oscillation between fulfilled and unfulfilled time comes to an end when the man's visits discontinue. With her lover's absence and the corresponding loss of saturated and accelerated spatiotemporal experientiality, the protagonist becomes aware that her emotional fulfillment was nothing more than a heteronomous projection. Her striving to overcome this heteronomous state of mind leads us to the next of the constitutive chronotopes in 'Utatane,' the threshold, spatially embodied by the garden and the moon.

Threshold (Garden and Moon): Slowed-Down/Saturated Time and Space

According to Bakhtin, the chronotope of the threshold is characterized by the will to take new decisions, as opposed to "the indecisiveness that fails to change a life, the fear to step over the threshold" (Bakhtin 1981, p. 248). It is connected to the motifs of encounter, crisis, hesitation and a break in life (ibid.). In 'Utatane,' the garden has a vital narrative function as threshold, spatiotemporally linking the boudoir with the encounters. It is a gendered place of yearning for change and escape (see also Würzbach 2004, p. 54): in classical Japanese literature, scenes in nocturnal gardens are often accompanied by a gaze at the moon (cf. Kanemoto 1977, p. 16).

The opening scene quoted above contains an allusion to a poem in the anthology 'Shūi wakashū' 拾遺和歌集 ('Collection of Gleanings,' ca. 1005–1007, poem 434) that expresses comfort over the death of a beloved person by means of regarding the moon. Through this allusion, the ephemerality of life is stressed, and the love affair from the very beginning is signaled as being irretrievably lost (Terashima 1992, p. 117). On the other hand, the gaze at the moon in the garden also becomes the threshold for decisions and, therefore, turning points in life. The incentive to take the tonsure and become a nun happens while gazing at the moon, where the heroine has a vision of a Buddha:

> 十二月にもなりぬ。雪かきくらして風もいとすさまじき日、[...] 露まどろまれぬに、やをら起き出でて見るに宵には雲隠れたりつる月の、浮雲紛はずなりながら、山の端近き光のほのかに見ゆるは、[...] 見し夜の限りも今宵ぞかしと思ひ出づるに、たゞその折の心地して、さだかにも覚えずなりぬる御面影さへ、さし向ひたる心地するに、まづかきくらす涙に月の影も見えずとて、仏などの見え給つるにやと思ふに、恥かしくも頼もしくもなりぬ。
> ('Utatane,' SNKBT 51: 162)

> On a wintry night in the Twelfth Month [...] I wasn't able to sleep, so I quietly arose, slipped from the room, and looked out on the night. It had stopped snowing sometime before and the moon, no longer hidden, was now shining among drifting clouds, its glow faintly outlining the rims of the nearby hills. [...] I recalled that the time I last saw him was under such a moon and I relived that night as if I were again with the man whose face I could not now even clearly remember. Soon the moonlight became obscured by my tears. I felt as if the Lord Buddha was there before me, and I was at once both ashamed and encouraged. ('Utatane,' trans. Wallace, p. 402)

The symbolism and temporal quality of the moon shifts to a longing for Buddhist enlightenment, which is also hidden in the image of the mountain's edge (*yama no ha* 山の端) illuminated by the moon. The desire for salvation from earthly suffering by entering the Way of the Buddha is a familiar topos in classical Japanese literature: by turning away from the world in meditation, oneness with the moment and dissolution of temporality can be obtained, liberating one from suffering that is caused by

clinging to transient things. The chronotopes of the garden and the moon thus manifest a slowed-down and saturated experientiality which with the vision of a Buddha (= encounter) gives glimpses into a mystical feeling of accelerated and saturated spatiotemporality that anticipates a feeling of temporal dissolution. The protagonist's vision of a Buddha is interpreted as a dream signal (*yume no shirushi* 夢のしるし; 'Utatane,' SNKBT 51: 162), a foreshadowing of her decision to take the tonsure.

Road and Temple: Accelerated/Empty to Accelerated/Saturated Time and Space

In Heian-period female memoirs space is tentatively confined to the boudoir or the palace, whereas the Kamakura period witnesses an increasing number of memoirs describing travels through the country, the destination often being a Buddhist monastery. This is related to socioeconomic insecurity and the establishment or revival of numerous nunneries at the time; before, these had been severely restricted by the state for political reasons since the ninth century (Hosokawa 1999).

Bakhtin treats the chronotope of the road as a point of new departure and place for renewal. It is a figure for the fusion of space and time (Bakhtin 1981, p. 244). Keunen treats the road as a chronotope of acceleration and saturation. This, as will be demonstrated below, applies only partly to 'Utatane.' The two journeys symbolize the protagonist's attempts to escape her heteronomous fate as a waiting woman, to forget her unfaithful lover and to imbue her life with self-determination by projecting herself into the future through action. The road figures a release from an unsatisfying reality, the gaining of a nuance of vagrancy (Imazeki 2002, p. 20). In this regard, 'Utatane' exhibits parallels to the Western 'adventure novel of everyday life,' in which the life of the protagonists merges with the actual course of their wanderings (Bakhtin 1981, p. 111).

The decision for the narrative's first journey to a nunnery in Nishiyama 西山 occurs on the wintry night quoted above, when the protagonist has a

vision of a Buddha.[14] On a spring night the following year—the season itself may figure renewal—she cuts her hair and writes a farewell poem; in retrospect, she questions whether she had thought at that moment of drowning herself in a river. An allusion to an episode in the 'Genji monogatari' 源氏物語 ('The Tale of Genji,' early 11th c.), dramatically staging the protagonist as the heroine of a fictional tale (Terashima 1992, p. 115; Imazeki 2002, p. 24), this scene may be interpreted as a sideshadowing of an alternative reality in which the protagonist puts an end to her life. This is not the case, however, and she leaves home alone at night. The time of departure complies with time practices in the Middle Ages: travels were started before daybreak and terminated after sunset (Tsugita 1986, p. 108; Masuda 2002, p. 45). As daybreak was considered to be at the fourth *koku* 刻 of the hour of the ox—i.e. between 2:30 and 3:00 a.m. (Steger 2017, p. 46)[15]—we may assume that the departure takes place before this time.

The protagonist's anxious mood at departure and during the journey is spatially semanticized by the blackness of the night, the cloudy and moonless sky as well as by the heavy rain during the whole journey, accentuated by the frequent use of the adjectives *osoroshi* ('frightening/uncanny'), *kokorobososhi* ('anxiously lost') and *kurashi* ('dark'). Nature is thus put in opposition to the safe haven of the court: the heroine enters a space in which the order of the courtly world does not apply, thus constituting a sort of heterotopia (Foucault 1994) which stands in reflectional relation to the space of normal order.

> 晦日比の月なき空に雨雲さへたち重なりて、いともの恐ろしう暗きに夜もまた深き [...]。入る嵐の山の麓に近づく程、雨ゆゝしく降りまさりて、向への山を見れば、雲の幾重ともなく折り重なりて、行くさきも見えず。[...] 惜しからぬ命も、たゞ今ぞ心細く悲しき。いとゞかきくらす涙の雨さ降り添ひて、来し方行先も見えず、思ふにも言ふにも足らず。今閉ぢめ果てつる命なれば [...]。('Utatane,' SNKBT 51: 164–165)

> The month was nearly at an end, so there was no moon. Rain clouds were gathering and made everything frighteningly dark. [...] As I approached the foothills that lead up to Mt Arashi, the rain came down even harder, while

> ahead the clouds were so piled up that I couldn't make out my destination. [...] I did not especially value my life, but now I was overcome with suffering and despair. Tears blurred my vision of the dark rain. I couldn't see either from where I had come nor where I was headed. I cannot adequately express how I felt and I thought that my life must be nearing its end. ('Utatane,' trans. Wallace, pp. 404–405)

The experience on the road is dominated by the anticipation of unknown danger and an uncanny atmosphere generated by the blurring of spatial information. This case bears similarities to the chronotope of the gothic castle in Western novels—rather than the chronotope of the road—which is characterized by the spatiotemporal qualities of emptiness and acceleration. The uncanny spatial semanticization can also be interpreted as a means of foreshadowing that the heroine's tonsure will not be sustainable.

At first, the heroine finds emotional peace in the nunnery. She regains a spatiotemporal sensation of saturation and acceleration in the sense of fulfillment:

> さてこの所を見るに、憂き世ながらかゝる所もありけりと、すごく思ふさまなるに。[...] 故郷の庭もせに憂きを知しらせし秋風は、法華三昧の峰の松風に吹通ひ、眺むる門に面影と見し月影は、霊鷲山の雲居遥かに心を送るしるべとぞなりにける。('Utatane,' SNKBT 51: 167)

> As I looked around the precincts, I thought how fortunate it was that such a sacred place existed in this world so filled with unhappiness. [...] The autumn wind that filled my garden back home with sorrow blew here through the hilltop pines in harmony with the chanting of the Lotus Sutra. The moonlight I had gazed upon as I waited longingly for my lover to appear at the gate became here a guide to lead my heart far away to the clouds over Eagle Peak[16]. ('Utatane,' trans. Wallace, p. 406)

The heroine's nootemporal experience and detachment from worldly sorrows is semanticized again by natural phenomena: the autumn wind that blows through the trees—autumn and pine trees are metaphors for longing—saturates the heroine with a feeling of harmony. And the moon no longer leads to thoughts about her beloved, but rather of the Buddha; thus, the motif combination 'moon'–'longing for Buddhist enlightenment'

is pushed forward to the feeling of nootemporal fulfillment and to the spatiotemporal experience of saturation and acceleration. Alternatively, if we want to go one step further, we may even argue that the protagonist experiences spatiotemporal dissolution.

However, she soon has to admit that she is not ready for life as a nun. The moon changes again into a figure of yearning and nights recur in which the heroine waits for the moon, a substitute for her lover and her only confidant in her loneliness. The feeling of expectation that initially accompanied her waiting gradually changes into disillusionment. The protagonist contracts an illness and leaves the nunnery for recovery in Otagi 愛宕. In the new place, she feels even more miserable and composes the following poem:

はかなしな	*Hakanashi na*	Though I bind my grass pillow
短き夜半の	*mijikaki yowa no*	and lie down to rest,
草枕	*kusamakura*	how brief these nights are,
結ぶともなき	*musubu tomo naki*	and how fleeting, too, are
うたゝねの夢	*utatane no yume*	my dreams in fitful slumbers.
('Utatane,' SNKBT 51: 169)		('Utatane,' trans. Wallace, p. 409)

The work's whole message crystallizes in this poem (Kubo 1989, p. 75). It is the only passage in which the narrative's title, *utatane*, is mentioned. *Utatane* means 'unconscious napping in the afternoon,' but it traditionally refers to the dreaming of a lover (Konishi 1986, p. 206). The expression *utatane no yume* ('dreams in fitful slumbers') becomes a metaphor for the transience of life and love. The intertextual references to a dream poem by Ono no Komachi 小野小町 ('Kokin wakashū' 古今和歌集 ['Collection of Japanese Poems from Ancient and Modern Times'], ca. 905, poem 553), a poet from the ninth century who is said to have had an unhappy love for a man of high standing and therefore escaped into a dream world, suggests that our heroine is a Komachi-like figure. The poem articulates her impotence, her inability to give her life self-determination. What remains is the feeling that the love relationship and life itself are nothing but an evanes-

cent and sorrowful dream (Kubo 1989, pp. 71–72). Here the central turn in the narrative occurs. Henceforth, a feeling of resignation dominates and all spatial changes are either heteronomous or incited by the desire to return to the capital. This leads us to the narrative's last two chronotopes.

Province and (Dream of the) Capital: Slowed-Down/Empty to Imaginary Accelerated/Saturated Time and Space

After recovering, the heroine returns home, where she spends recurrent nights in idle waiting in her boudoir, now disillusioned and without hope for further visits or her following the way of the Buddha. Time and space again are experienced as slowed down and empty:

> 嘆きながらはかなく過て、秋にもなりぬ。長き思ひの夜もすがら、止むともなき砧の音、寝屋近ききり〴〵すの声の乱れも、一方ならぬ寝覚の催しなれば、壁に背ける灯火の影ばかり友として、明くるを待つもしづ心なく、尽せぬ涙の雫は、窓打つ雨よりもなり。('Utatane,' SNKBT 51: 170–171)

> Autumn came and I spent my days in useless lamentation. I passed the long nights with my thoughts for I was kept awake by the noisy singing of crickets near my room and the endless pounding of the fulling blocks. I waited fretfully for dawn and the lamp's light on the wall behind me seemed to be my only friend. I could not stop crying, and my tears fell more heavily than rain beating against the window. ('Utatane,' trans. Wallace, p. 410)

The heroine's isolation and spatiotemporal experience is semanticized by the autumn that again evokes in her a sense of desperation, by the long, thoughtful nights spent in waiting, the rain, the crickets, the endless pounding of the fulling blocks as well as by the notion that her only friend is the lamp shining at the wall. Not even the moon can give consolation anymore. In this desolate state of mind she sets out on a second journey, this time on the advice of her stepfather who suggests that she console herself in his residence in the province of Tōtōmi 遠江. Feelings of dreaminess, loneliness and fear accompany the departure, again semanticized by darkness, fog and rain. From the beginning, the protagonist is struck by homesickness for the capital, metaphorized by pine trees (*matsu no koda-*

chi 松の木たち; *matsubara* 松原; 'Utatane,' SNKBT 51: 174) that line the route; *matsu* serves as a pivot word (*kakekotoba* 掛詞[17]) since it can not only mean 'pine tree' but also 'to wait' (or 'to pine'). The capital, the center of courtly civilization and antipode to the province, commonly used as a metaphor for yearning in classical Japanese literature, is primarily a yearning for her lover's whereabouts, therefore representing an imagined but not realized encounter with her lover. Both the rain and the capital foreshadow that the journey will bring no comfort and will eventually result in the heroine's return.

As expected, the protagonist's yearning for the capital increases after her arrival in Tōtōmi. Her days are filled with fragmented and melancholic boredom (cf. Keunen 2010, pp. 44–45). Life in the province again stands for social constraints, sociotemporality and the experience of slowed-down time and empty space. She compensates for her dissatisfaction with dreams of the capital in which she can fulfill her nootemporality, sideshadowing a possible but unrealized life design. Both dream and the capital are imagined chrontotopes of encounter, filled by the experiential spatiotemporality of acceleration and saturation. However, even this fulfillment seems to be eventually at risk:

> 日数経るまゝに都の方のみ恋しく、昼はひめもすに眺め、夜は夜すがら物をのみ思ひ続くる。荒磯の波の音も、枕の下に落ち来る響きには、心ならずも夢の通路絶え果ぬべし。('Utatane,' SNKBT 51: 174)
>
> As time went by, I yearned only for the capital; I gazed out dreamily all day long, and brooded at night. The noise of the rough waves pounding the shore sounded as if they were rashing by my bedside, and it seemed that, although I wished otherwise, the dreams in which I had been able to travel back to the capital could be no more. ('Utatane,' trans. Wallace, p. 413)

Return to the Boudoir: Slowed-Down and Empty Time and Space

The heroine's retreat into the mental space of the dream may also be interpreted as a rejection of reality, encoding a social critique. However, her rebellion ends in disillusionment and final acceptance of the questioned

structures, which becomes evident with her eventual return to the capital, symbolizing a return to an empty and static state. Although she uses the illness of her nurse as a pretext, it is evident that the reason for the heroine's return is her desire to be near the object of her longing: upon entering the capital, her thoughts once again revolve around her beloved. The story ends with her arrival at home:

> 暮れ果つるほどに行き着きたれば 、思ひなしにやこゝもかしこも猶荒れまさりたる心地して所〴〵漏り濡れたる [...]。その後は、身を浮草にあくがれし心も、こり果てぬるにや、つく〴〵とかゝる蓬が杣に朽ち果つべき契りこそはと、身をも世をも思ひ鎮むれど、従はぬ心地なれば、又なり行かん果ていかが。
>
> われよりは久しかるべき跡なれどしのばぬ人はあはれとも見じ (‘Utatane,’ SNKBT 51: 177)

> We arrived home at sunset. It was probably my imagination, but everything seemed run-down; here and there the house was damp and leaky. [...]
>
> Perhaps I had learned something from my urge to drift off like the floating reeds, for I decided afterward that it must be my fate [karma, sm] from a former life to stay and rot away in this humble place. I was determined to stop worrying over my troubles and destiny in this world. But my heart does not always act according to reason, and I could not help wondering what would become of me.

ware yori wa	Even though these tracings
hisashikaru beki	may outlast me,
ato naredo	he who no longer thinks of me
shinobanu hito wa	will not look on them
aware tomo mi ji	with feeling.

(‘Utatane,’ trans. Wallace, pp. 415–416)

The homecoming to the capital figures a return to slowed-down time and empty space in the boudoir which is now accompanied by the weary realization that this is likely her fate. Here we find the narrative's clearest reference to karma determined by actions in former lives (*chigiri*). The concluding poem, by which the protagonist ‘entrusts her feelings’ (Terashima 1992, p. 117) to a quotation from the anthology ‘Shoku Gosen wakashū’ 続後撰和歌集 (‘Anthology of New Pickings,’ 1251, poem 1140),

expresses her fears concerning her future. For the first time, the narrator also makes indirect reference to the memoir's *raison d'être*: although formulated in a negative way, the goal is the revelation of her feelings to her lover in order to awaken a sense of compassion in him. In this way, she reveals that she is still in the mode of a waiting woman, although ripened by her experiences. This ripening process that shows features of a coming-of-age novel becomes double-layered by the process of writing, through which experiences are recapitulated and assimilated.

To summarize, we may schematize the chronotopes and their arrangement in the narrative to exhibit the conflict between noo- and sociotemporality as follows (Fig. 5):

Chronotope	**Awareness of time**	**Spatial situation**	**Temporal direction of affection**	**Temporality (Fraser)**	**Open/ closed time**
boudoir (without encounter)	slowed down	empty	memory/ expectation	sociotemporality	closed
encounter	accelerated	saturated	fulfillment	nootemporality	open
garden (Kitayama)	slowed down	saturated	hesitation/ expectation	sociotemporality/ nootemporality	closed/ open
road (to Nishiyama)	accelerated	empty	anticipation	nootemporality	open
temple (Nishiyama)	accelerated → temporal dissolution	saturated	fulfillment	nootemporality	open
Otagi	slowed down	empty	resignation	sociotemporality	closed
road (to Tōtōmi)	accelerated	empty	resignation	sociotemporality	closed
province (Tōtōmi)	slowed down	empty	resignation	sociotemporality	closed
capital (in the dream = encounter)	accelerated	saturated	fulfillment	nootemporality	open
boudoir	slowed down	empty	resignation/ insight	sociotemporality	closed

Figure 5 Chronological arrangement of chronotopes in 'Utatane' and their spatiotemporality

The arrangement of the chronotopes first shows an oscillation between empty/slowed-down spatiotemporal experientiality in the lonely boudoir

on the one hand, and saturated/accelerated (i.e. fulfilled) experientiality in the heroine's encounters with her lover on the other. With her lover's absence, she shifts her projection first to the moon and then to the Buddha (temple), thus momentarily recovering saturated and accelerated experientiality, and even glimpses into temporal dissolution. As this proves ineffective in the long run, the heroine retreats to the boudoir and then to the province, where she shifts her longing to the capital (symbolizing the lover) and eventually to dreams of the capital, relocating her life scheme (nootemporality) into imagination. The eventual return home to the slowed-down and empty chronotope of the boudoir points to the impossibility of an escape from social structures, attesting that the protagonist's longing for self-determination is not realizable. The semantical frontier, the 'threshold,' is not transgressed for good (cf. Schulz 2015, p. 308), and time, in the end, proves to be closed and fatalistic. In gender-narratological terminology we encounter a woman who strives in vain to develop from a state of 'being' (heroine) into one of 'becoming' (hero) (Gutenberg 2004, p. 100).

We may therefore summarize that the protagonist's experiences, respectively the love relationship ('crisis') and her journeys (attempts of 'resolution'), leave their traces in biographical time; just as in a coming-of-age novel, the protagonist undergoes a metamorphosis and, as in an 'adventure novel of everyday life,' due to a crisis, sets out from home on a journey—leaving 'everyday time' and entering 'adventure time'—and returns home to everyday time changed (Bakhtin 1981, pp. 112–113, 120). It is not, however, a crisis with a subsequent rebirth but rather a resignation in the form of insight into and acceptance of the ultimate transience of all being. Still, we find here a "singular self-consciousness" (ibid., p. 143) and the chronotope of a life course of a person seeking true knowledge, which shows similarities to the biographical novel of the Platonic type. The protagonist's path passes from ignorance through self-critical skepticism to knowledge (ibid., p. 130) of the world's transitoriness.

4. Summary and Conclusion: Chronotopes as Narrative Tools for Identity Construction

As elaborated in this article, 'Utatane,' by means of an unhappy love affair, describes an individual's conflict between nootemporality and sociotemporality and her endeavors to overcome this conflict. The crisis and the protagonist's actions for resolution are literarily navigated by way of several chronotopes and temporal shadowings that manifest a clash between open and closed time: nootemporality is expressed by the chronotope of the encounter, the temple, the dream and the road to Nishiyama as well as by sideshadowings that give glimpses to unrealized simultaneities of times. Sociotemporality is expressed by the chronotope of the boudoir and the province as well as by foreshadowings announcing the eventual failure of the protagonist's endeavors. The threshold between noo- and sociotemporality, where decisions are made, is the garden and the moon.

The literary navigation of the minor chronotopes attests to the fact that 'Utatane' is strongly "focused on the staging of temporal experiences and the evocation of concomitant affective states" (Keunen 2010, p. 45), leading from socio- to noo- and back to sociotemporality that is now enriched by the feeling of acceptance. The conflict between noo- and sociotemporality thus combines circular time and segmented linear time as well as glimpses into time dissolution to form a time loop.

The literary navigation of chronotopes as the narrative's central knots can thus be used as an analytical tool for a gender-narratological analysis that allows to decode the heroine's attitude towards her society and her time. Chrontopes therefore figure as the narrative's constituent features in which identity building and hidden layers of desires culminate. The obstacles "in the course of the hero's journey to a state of equilibrium" (Bemong/Boghart 2010, p. 7) lie in patriarchal, polygamous and economic structures as well as in the protagonist's mental disposition. Those factors expose stereotypes and literary conventions that are rooted in specific gender concepts of medieval court society. By way of the protagonist's

dealing with these obstacles, we can read her attitude towards society and her evolution in it. The literary navigation of the chronotopes in 'Utatane,' therefore, provides information about intellectual and emotional attitudes (transience, melancholy) and social structures (polygamy) as well as gender concepts (exclusion of women from public life) of the Kamakura period.

A spatiotemporal analysis of the work shows that 'Utatane' expresses more than it conveys at first sight: lost love that is compared to a short dream during a fitful slumber can—similar to Chinese boudoir poetry—be read as a political-erotic allegory for the court aristocracy's loss of power in medieval Japan. The literary expression of a conflict between noo- and sociotemporality in 'Utatane' thus reveals practical objectives in two senses. It serves to intellectualize experiences and at the same time it appeals to the reader and demands response, by criticizing and by expressing nostalgia for the past, pointing towards the sophisticated court culture of the Heian period. The work is also a means to prove literary mastery—significant cultural capital for a court lady. 'Utatane' testifies to an intellectual act of a Japanese woman, manifesting an encoded 'aesthetic of resistance.'

Notes

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2 Reprinted in Fraser 2007, pp. 154–176, see also pp. 58–61, 180–182 and 272–277.

3 From the Greek term *nous* νοῦς ('mind,' 'intellect'), referring to the ability of the human mind of intellectual apprehension and intuitive thought. See 'Encyclopaedia Britannica' (online).

4 For a gender-narratological analysis of 'Utatane,' see Müller 2015.

5 On gender roles in medieval Japan, see Wakita 1999.

6 Morson introduces the term 'sideshadowing' to express possible but not actualized realities that are hinted at in narratives by making "two or more alternative presents, the actual and the possible, [...] simultaneously visible," by casting "a shadow 'from the side'" (Morson 1998, pp. 601–602).

7 See e.g. Ikeda 1965; Matsumoto 1983; Nagasaki 1986, pp. 5–6; Wallace 1988; Watanabe 1989, pp. 127–140; Ōzuka 1990, pp. 213–218; Ide 1997; Tabuchi 2000, pp. 81–145; Tsugita/Watanabe 2007, pp. 10–12.

8 I follow here the life data suggested by Nagasaki Ken (1986, p. 4). For different theories about Abutsuni's life data, see ibid., pp. 1–4.

9 Allusion to a poem (434) in the anthology 'Shūi wakashū' 拾遺和歌集 ('Collection of Gleanings,' ca. 1005–1007).

10 The heroine's resentment informs us that she has chosen one thing when she could have chosen another (Morson 2010, p. 101), thus giving witness to undetermined, open time concepts at work.

11 Allusion to a poem in the 'Ise monogatari' 伊勢物語 ('The Tales of Ise') that is also contained in the anthology 'Kokin wakashū' 古今和歌集 ('Collection of Japanese Poems from Ancient and Modern Times,' ca. 905, poem 645).

12 Allusion to a poem in the 'Ise monogatari' (also in 'Kokin wakashū,' poem 632). In the following, I will mention allusions only if they are essential to the argumentation.

13 For a discussion of the different functions of the dream motif in 'Utatane,' see Kubo 1989.

14 It is also argued that the retreat into the nunnery is a means to test the lover's heart (Imazeki 2002, p. 25) and gain his attention (Laffin 2013, p. 83), a goal-oriented spatial deprivation that can be found in other court women's memoirs such as the 'Kagerō no nikki' かげろふの日記 ('The Gossamer Years,' ca. 974).

15 For a diagram of the Chinese twelve-hour system, see Steger/Steineck 2017, p. 12.

16 Ryōjusen 靈鷲山 (Gṛdhrakūṭa): mountain on which the Buddha is said to have preached many sermons.

17 *Kakekotoba*, often translated as 'pivot word,' is a rhetorical device of Japanese poetry that uses homonyms to suggest different meanings of a word.

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Abbreviations

SNKBT Shin Nihon koten bungaku taikei 新日本古典文学大系

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